

for the

# SFSDS

South Florida Swing Dance Society - Swing, Shag, Push, Whip & Lindy

## Upcoming Big Events



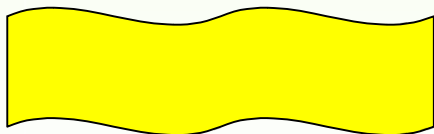
### Jacksonville Beach Boppers

June 24 – 27, 2010

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### Ft. Lauderdale Shag & Swing Beach Bash

July 1 – 5, 2010



#### SFSDS Contact Information

Call: 954-432-0324

Email: [sfsdsDance@aol.com](mailto:sfsdsDance@aol.com)

Visit: [www.sfsds.com](http://www.sfsds.com)

## Save the Dates – Regular Dances & Event

### Dance Moves

June 4, 11, 18 & 25  
7:30 Class; beginning July  
2<sup>nd</sup> class time 8pm  
July 2, 9, 16, 23 & 30  
August 6, 13 20 & 27  
220 E. Commercial Blvd

### Mirror Ballroom

July 24 & August 28  
7:30pm Class  
535 Park Avenue  
Lake Park

### German-American

June 19, July 17 &  
August 21  
7:30pm Class  
6401 Washington St  
Hollywood

# SFSDS Pro Tip Corner

Where we buy our dance shoes & get them repaired:

Buy from either on Oakland Park East: The Ballroom Shoppe, Spotlight  
Capezio

University Shoe Repair & Alterations  
**(While-U-Wait Service)**

Reasonable, Inexpensive and **DO** Incredible Work!  
**6422 N. University Drive, Tamarac (954) 722-1109**

Michele DeRosa @ (561) 248-1455 or [www.dtydpros.com](http://www.dtydpros.com); (Celebrity) [www.countondancing.com](http://www.countondancing.com);  
(Elegance) <http://eleganceshoes.com>; [www.professionalballroomshoes.com](http://www.professionalballroomshoes.com); (Supadance)  
[www.supadance.com](http://www.supadance.com)

## Private Lessons – Step up your Swing Game!

Step up your swing game – Contact the  
SFSDS for a list of area Pro's that are  
offering private lessons for a packaged price.

## Styling...

It's really important to remember that the  
follower moves her hands up and around  
from her shoulder throughout her waistline  
area until she becomes comfortable moving  
them in unison with her footwork. Your  
footwork needs to stay between your  
shoulders to support your balance.

## A Poem Called ~ The Dance

Every dance  
Every melody  
Is a blank canvas  
Every move  
Is a brush stroke  
Every success and every deception  
Represent a touch of color  
And requires us to go further  
To surpass ourselves everytime



We are all artists  
Painters that portray their dream  
On the canvas of their life

We only need a clear vision of our future  
To dedicate ourselves to it completely  
To know ourselves intimately  
And to find our inner strength  
To work endlessly  
And especially to believe in it

Then everything is possible!

SFSDS has chosen the Children's Diagnostic & Treatment Center, Inc. as our yearly charity. They serve children with special health care needs. We will be having quarterly fund and collections of items that they direly need. Please donate what you can!



# DANCE ETIQUETTE



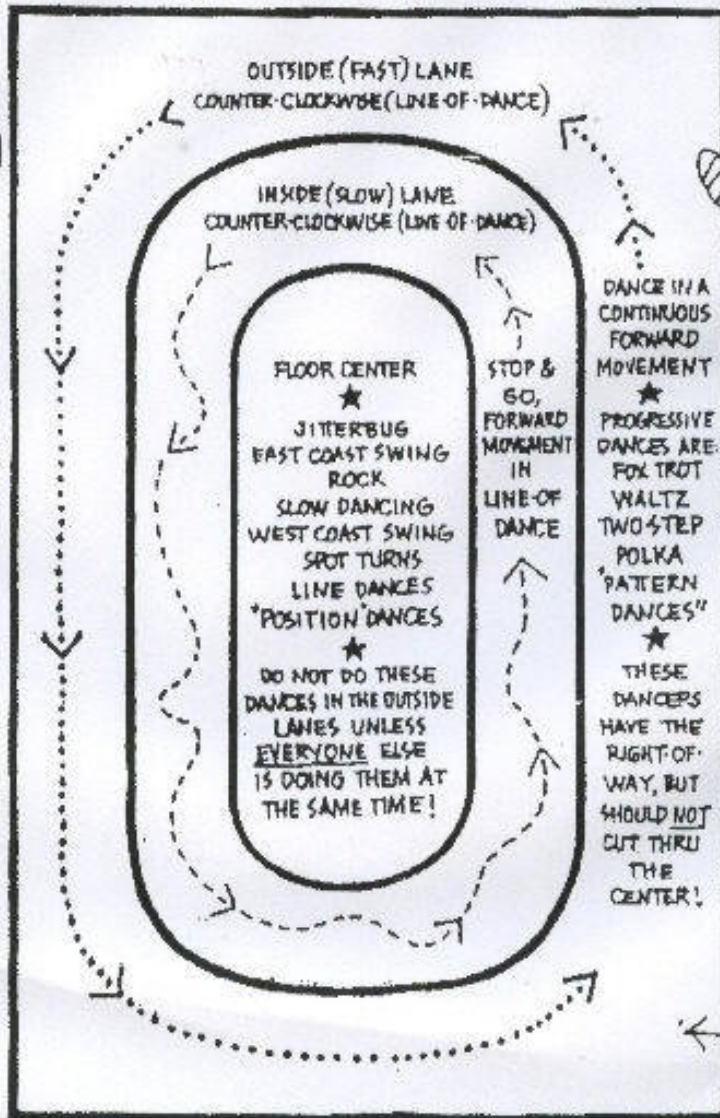
DANCERS! ENJOY DANCING TO THE FULLEST!  
**Let's All Practice Dance Floor Etiquette!**

MANY DANCERS AND MANY STYLES OF DANCING CAN BE ACCOMMODATED ON THE FLOOR AT THE SAME TIME, IF TRADITIONAL DANCE FLOOR ETIQUETTE IS FOLLOWED. LET'S ALWAYS BE COURTEOUS, AND WE'LL ALL HAVE A GREAT TIME DANCING!

★ ★  
 GEE, IT'S GETTING ROUGH ON THE DANCE FLOOR THESE DAYS, FOLKS!



WHEN DANCING IN THE OUTSIDE LANES, DO NOT BACK UP, DO NOT DANCE ACROSS THE FLOW. KEEP A LOOKOUT FOR OTHER DANCERS TO AVOID COLLISIONS! IF YOU WISH TO SWING, OR DANCE NON "LINE-OF-DANCE" STEPS, GO TO THE CENTER!



WHEN DANCING THE CHA CHA OR RUMBA, DANCE IN YOUR OWN SMALL AREA, AND IGNORE THE DIAGRAM!



DANCE FLOOR

## Travel Club News...

The Travel Club announces plans to organize a road trip to the 22th Annual 'Boogie on the Riverwalk' in Jacksonville, FL, beginning June 23rd thru 27th, 2010. The Travel Club has received price quotes from several charter bus companies to provide transportation from the Ft. Lauderdale area to Jacksonville on Thursday, June 24th and the return trip back to Ft. Lauderdale on Sunday, June 27th. The Travel Club is waiving the dance point requirements for eligibility to this event to allow all South Florida Swing Dance Society members the opportunity to reserve a seat on the travel bus on a first come, first served basis. Here is the plan at this time.

A charter bus will depart the Ft. Lauderdale area bound for Jacksonville at 8:00am on Thursday, June 24th, to arrive at the Wyndham Jacksonville Riverwalk Hotel around 1:00pm in time for room check-in. On Sunday, June 27th, the bus will arrive to pick up our party at noon to return and arrive back in Ft. Lauderdale around 5:00pm. The best price quote at this time is \$2,300.00 to the TC (Travel Club) for the round trip. This price includes two buses making the round trip on the two separate days with each making one leg of the trip loaded and one leg returning empty. The price is based on a 55 passenger bus which if at full capacity the cost of the round trip per person would be \$41.82 with an additional \$1 gratuity each way for the driver. If the bus is not a full load those wanting to make up the additional cost per person to cover the contract price may do so or the trip may be cancelled with monies collected refunded if cancelled prior to the payment of the deposit.

'Boogie on the Riverwalk' is a long running social dance weekend that many of our members have attended over the years. The event is being resumed this year after a two year break do to an illness that occurred within the organization's event directors and I know that there have been hundreds of anxious dancers awaiting the return of the event. It has been one of the prime events to attend within the State and draws dancers from all over the eastern region. The event is a non-competitive event of social dancing that will include over 40 hours of open dancing over the weekend. The kick off party starts on Wednesday the 23rd but most of the dancers arrive by Friday. There is dancing during the day as well as dancing until 2am daily except for Sunday which is a travel day for everyone's departure. There will be free dance workshops, nationally ranked DJs and the ever popular river boat dance cruise on the St. Johns River for those who want something different during the day.

The cost of a weekend pass to the event is \$40 until June 1st and \$50 there after. The room rate is \$99 per night for either Single, Double, Triple or Quad occupancies. There is dining available in the hotel as well as a top notch restaurant outside along the riverfront. Time is of the essence for both bus reservations and hotel room bookings. The bus is waiting to be reserved and needs those SFSDS members wanting to make the trip sending back their reservation requests ASAP. The bus reservation requires a 50% Deposit at the time of reservation and the balance due one week prior to departure. As stated the maximum capacity of the bus is 55. If you would like to attend this fun dance weekend please send your email reservation to [butler\\_john@bellsouth.net](mailto:butler_john@bellsouth.net) or to [SFSDSDance@aol.com](mailto:SFSDSDance@aol.com) and you will be added to the passenger list. If more than 55 members make their reservations, which will require their payment for transportation to be paid by June 1st, a back-up list will be maintained in the order of the receipt of reservation requests. If a member so wishes to make the trip it is recommended to make your room reservation at the same time as payment of the travel charge to secure the room. The room can be cancelled within the time frames allowed by the hotel if the person does not make the trip, however the charge for transportation once paid will not be refundable but will be transferable. Make plans NOW and don't miss the bus. Think about it, for as little as \$160 you can, with all fees paid on time and you bunk with 3 friends you can have a mini dance vacation to dance as much as your feet will allow and party with your friends and friends to be. Make your reservations early and then dust off your suitcase. Party hats are optional. For a copy of the event flyer go to Jacksonville Beach Bop Association and follow the links. <http://www.jbba.org/>

## **BENEFITS OF MEMBERSHIP**

- **FREE ADMISSION TO THE DANCE EVENT AT WHICH YOU JOIN (DOES NOT INCLUDE DECEMBER MEMBERSHIP APPRECIATION PARTY)**
- **REDUCED PRICE ENTRY AT SFSDS DANCE EVENTS**  
**\$10 INSTEAD OF \$15. THIS INCLUDES:**  
**FRIDAY DANCES AT DANCE MOVES & THE SATURDAY MONTHLY DANCE AT THE GERMAN AMERICAN CLUB**
- **REDUCED PRICE ENTRY AT OTHER CLUBS AND VENUES:**
- **ROUND UP COUNTRY NIGHT CLUB - \$2 OFF ADMISSION**
- **DISCOUNTS AT SELECT OTHER AREA DANCES**
- **OTHER OUT OF TOWN DANCE CLUB EVENTS**
- **FREE LESSONS AT SFSDS DANCES**
- **FREE ADMISSION TO MEMBER APPRECIATION DANCE (DECEMBER) WITH FREE WORKSHOPS BY TOP DANCE PROFESSIONALS**
- **DISCOUNTS ON PRO WORKSHOP DVDs**
- **BI-MONTHLY NEWSLETTERS AND WEEKLY E-BLASTS**



## Dance Info from the Social Committee

There are multiple times a year that we encourage our members to attend dance functions. This is one of them. A National Dance Weekend brings all new dance moves, teachers and a different type of “FUN!”

You'll occasionally hear us talk about events that we love and frequent...the problem is they are all out of town and/or out of state events. We are so excited to inform you that you will have one of those in your own backyard on the July 4<sup>th</sup> Weekend. Full of Professional WCS teachers, workshops and Dancing, Dancing, Dancing! You will find most of us that weekend dancing our feet off at the Fort Lauderdale Swing & Shag Beach Bash.

### The multiple reasons you should attend this event are:

The Weekend Pass - \$120 rather than other events advertised that are more for what you will find here.

Juniors (16 & under) – FREE ALL-STARS GET WEEKEND PASS FOR FREE!!!

10% discount to our European friends!!!

Workshops are included in weekend pass 10% discount on food at the hotel restaurant & at 'All About Food' Deli just outside of hotel!

COME EARLY STAY LATE...SAME RATE!!!

Over 30 hours of social dancing with a Thursday night early bird dance and Sunday Night Dance

Swing & Shag DJ's OVER \$6,000 IN JACK N JILL PRIZE MONEY Jack n Jill's (Novice, Intermediate, Advance, Masters, All-Stars)

Open Shag Jack n Jill Invitational and a Jack n Jill JUNIORS SWING & SHAG CROSSOVER JACK n JILL

Swing & Shag workshops "The Swhag" workshop on Sunday

Music by the pool everyday Beach path via the hotel Hamburgers, hot dogs & FREE beer ('til it runs out) by the pool on Sunday

Instructors: Robert Cordoba & Deborah Szekely, Bill & Brenda Barber, Jeff Hargett & Nikki Kontoulas, Parker Dearborn, Brennar Goree & Tori Smith

DJs: Victor Loveira - Head DJ, Ed Timberlake - Shag DJ, Joe Mahoney - Swing DJ, Tim Johnson - Swing DJ, Jerry Munson - Shag DJ, Willow Colson-Wall - Swing DJ

Head Judge: Robert Cordoba, MC: Steve Giles & Victor Loveira, Video: Becky Larson, Registration: Event Express Pro

Judges: Deborah Szekely, Jeff Hargett, Nikki Kontoulas, Bill & Brenda Barber, Parker Dearborn, John "Heavy" & Barbara "Snowflake" Grammer; VIP Guest List: Jack & Annie Hirsch

1st place winners will receive passes to major swing events across the country

## Membership and Musicality

By: Alan Goldfarb, SFSDS Membership Director

What do membership and musicality have in common? Absolutely nothing!

Our membership is progressing well for the year with 350 members, so I'd write about a different subject – MUSICALITY.

Now, I'm not the best WCS dancer and will never be, but I now have a lot of fun with it. What changed? I took Robert Royston's musicality workshops several times and bought his DVD which I've probably watched a couple of dozen times. Each time, I get more out of it.

Like many of you, I learned WCS in country dancing. I learned it as "one – two – touch step – triple step." I learned to give a slight tug to the follower at the end of the anchor step, and I learned to dance patterns "on top" of the music. Basically, I was dancing patterns with no regard for the music. I was busy counting my steps with no regard to what the music was saying. To say the least, I was dancing mechanically – boring!

Around three or four years ago, we started to transition away from country WCS to swing WCS. This is where I found out that bad dance habits were not so easy to change. The count was different: "one – two – three – and four – five – six – seven – and eight." It was no longer proper to tug my partner, but rather to lead with my body. I also learned proper body movements and posturing, which I still don't always do. Lastly, I learned to (or try to) dance inside of the music, instead of on top of it.

Most music is structured in 32 beats per phase. An exception is Blues which is 48 beats. 32 beats is counted as:

1-1, 2, 3, 4, 5, 6, 7, 8; 2-1, 2, 3, 4, 5, 6, 7, 8; 3-1, 2, 3, 4, 5, 6, 7, 8; 4-1, 2, 3, 4, 5, 6, 7, 8

From 1-1 to 4-8 is 32 beats. On most songs, especially those with well defined beats, you can hear, count, or tap the above count. 1-1 and 4-8 are the same key. The music starts at 1-1 and goes through the four verses and returns to the starting key beginning at 4-5, 4-6, 4-7 finishing at 4-8. At that point, there is a noticeable change in the music. Most of you remember as a child the song that goes "doe a deer a female deer, ray a drop of golden sun, me a name I call my own, far.....which brings me back to doe, ray, me, far, so, la, tee doe." This change in the music (hard break) is where you want to do something different – catch the break. Down beats are 1, 3, 5 & 7 - breaks also occur on the down beats 1 and 5.

What makes WCS so interesting, and at times difficult, is that you are dancing 4, 6, 8, 10, 12 count patterns to 8 count music and trying to hit breaks as they occur in the music.

There is a heck of lot more to this subject and I'm not as well versed in it as I wish I were – I've really just 'scratched the surface' on it. Hopefully this article will peak your interest in the subject. When Mario Robau visits SFSDS in June, he will be offering a workshop in Musicality. I've never taken Mario Robau's

Musicality workshop, but Robert Royston mentions having learned from Mario in his video. If you can only take one of Mario's workshops...I strongly suggest that Musicality be the one.

## Membership and Musicality ~ Continued

In the meantime, you can help yourself while listening to good WCS music (or any music) when driving. Count out the beats to the music starting with the 1-1, 1-2 and ending with the 4-7, 4-8. Make sure that you start counting after the intro or after you hear a break. By doing this, you will not only become more familiar with the songs you dance to, but you will begin to automatically process the count without having to concentrate on it.

I hate to count the times that I've heard a follower say "what am I supposed to do" or "what do I do now" when I set up and give them time to play. The best advice I can give is to play A WCS song at home, close your eyes, and do anything the music makes you feel like doing. For some reason, you are less inhibited with your eyes closed than with them open, or when you think someone is watching. Some pros call this doing "silly stuff," but it is to break you of your inhibitions. WCS is not a dance for inhibited folks....GET OVER IT! Guy's too.

Another thing I have learned by speaking to the pros is that WCS is a continuously evolving dance. Where once it was a dance to "showcase" the follower with the leader doing 20% of the work and the follower doing 80% - It is now more like 45%/55% leader to follower. It's like the leader sets up the follower with a move and then the leader takes over from the follower and continues the play. The leader can then hand it back to the follower. The best analogy is that the follower starts a sentence and turns it over to the leader to continue or complete it.

You will find by dancing in the music, playing, and increasing the lead's role in the dance - dancing WCS will be a lot more fun for both of you.....

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## For the Want-To-Be *by Tom Peadon*

Reprinted (edited for space) with permission from the Classic Swing Times, Vol. 16, No. 10, March 1998, Texas Classic Push Club, Dallas, Texas.

I want this dance! Unfortunately it does not happen as easily or naturally for me as it does for some. I have to work at it and I look for the silver bullet everywhere. Watching and listening in hopes that I will see or hear something that will set me free. Occasionally some things come to me in ways that really make a difference. Those "events" are truly valuable to me and to those of us who are less gifted from the womb than those we idolize.

I have made a couple of observations over the past few years that have and are beginning to make a difference for me. Maybe there will be something in them for you.

The first is that most of us in our quest to be, completely skip, are unaware of or are never given the fundamentals of dancing and I don't mean the basics as in basic steps and patterns. Most of us didn't pay enough attention to those either because we were in such a hurry to be... My awakenings have been often rude. I find myself in the close company of people who can really dance socially and competitively and I see almost daily my failings. A huge part of that is in not being grounded, sufficiently flexed, centered or connected (fundamentals). Oh, I heard the words from time to time but I didn't really listen. I was after all on a mission as most of us are. Big mistake...because now I have habits, bad habits that prevent me from going on. We must first get our bodies in the habit of being fundamentally right and ready to dance. Let me say it again; grounded, flexed, centered and understand connection...then learn your basics then & idiots.



The second more recent light bulb came on the other night while I was watching Olympic Figure Skating. My significant other has said to me since we met "just dance to the music, Thomas." God knows I want to. I just don't know what that really means. I don't know music. I didn't study music. I don't understand music. I feel music but when I dance I don't do what I feel. I end up doing steps and patterns I have learned somewhere and they rarely fit the music. Not that steps and patterns are bad, they are not. They're even necessary. But I would bet that you can't randomly string 6 and 8 and 12 and 20 count steps and patterns together and have them consistently fit the music or match the phrasing. Back to the Olympics...One of the commentators was explaining the difference between Figure Skating and the other Ice Skating venues. Her explanation in short was that the Figure Skaters dance primarily to the melody rather than the rhythm....SHAZAM!

Dancing is an art form, a performing art form, so is singing. When you sing a song how often do you sing the rhythm or the base line? No, you sing the melody - so why wouldn't you dance the melody? I would bet that you would be right with the music and the phrasing. That along with having good fundamentals in place will make for a pretty sight and you just might find yourself dancing, really dancing. Easier said than done, right? Yes, but you have a better chance if you know where you're trying to go. Watch the people that you think are good and that you enjoy watching and see if they aren't dancing primarily to the melody instead of just the beat, beat, beat. Chats, of course hears the harmony. What's a guy to do? I hope you glean a little something from this that makes it better. Enjoy!

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## The Comfort Zone *by Michael A. Harvey*

Learning the "following" part has been such a great tool for my dancing. At first it gave me a new view of what I was doing to my partners. Then I realized that knowing the following part made it ten times easier for my teachers to explain things to me because they could do the male part with me following and they could show me both the wrong way and the right way. A new bonus to learning the following part has recently popped up which I'd like to share with you and that has to do with seeing how other men format their dances.

As my following abilities increased I was able to focus on what the leaders "felt" like and I could relate it to what I might feel like. Some men make errors in their leads that you don't see when you just watch them from the sidelines because many women have the capacity to save them. Some men have different "styles," the way in which they move their body when executing a lead, which is also interesting to feel.

One fabulous dancer who I'd often watched and admired used an unusual basic sugar push in which he cleared a space to his right (that alone confused me) and then stopped me with a "push." After I got the hang of it, it created an unusual "look" which I never would have seen without having danced with him. It did create for me as the follower, however, a new orientation for my own variations off the sugar push ... all three of them!

As my confidence as a follower increased I got bolder in asking the better leaders in town to dance. Most of them also know the following part (it seems almost all the best dancers do) so it has become an equal exchange. I was surprised at what I've noticed. Very few leaders seem to be allowing the follower

## The Comfort Zone ~ Continued

to find a "comfort zone" before leading them into complex patterns. There is the opening move, then boom ... off they run into twists and turns and spins, and on and on. As the follower I'm immediately immersed in feeling one lead after another in order to "survive" the next move and can hardly feel the music or look to color the dance.

What I'm describing here is not a matter of being "over-danced," a situation where a leader is takes a follower beyond their ability level (although on some occasions that does occur). These competent dancers have great definition to their leads and I'm following more or less O.K. I'm talking about my own reaction to their choice of moves. And with some leaders they are definitely not allowing me to feel at ease. A few basic passes, tucks, and whips would enable me to "get comfortable," to sensitize myself to a new lead. Then when a complicated pattern comes along I'll be more at ease to follow it.

When the complex pattern is over I'd appreciate some "breathing space" before the next complicated move to let the last one sink in and to ready myself for the next one. More simple passes would be appreciated. If I'm coloring the passes with confidence, that means I'm cool ... give me your next best shot. If I'm not, the leader needs to chill out, use a less complicated move next, and look to provide for the follower a Comfort Zone. It's no wonder ladies dance with "fear." Now I know what they're feeling: like your driving 150 mph in a race car and you can't find the brakes!

I know what the guys are thinking right now. "It's taken me so long to get my dancing out of the simple stuff. Now you expect me to go back to it?" The answer is yes and no. You won't challenge a good dancer by constantly leading simple passes, and you won't impress the same dancer by constantly leading complex patterns. You will, however, have great dances with all levels of followers if you weave a mosaic of simple and complex. By establishing a Comfort Zone with every dancer in every dance their receptivity level will be engaged. You can't ask for more than that.

In my own leading I never hit more than one or two complex patterns per song. And that now makes them special and fun for both of us. The rest of the time I engage my partner's receptivity by allowing her a Comfort Zone. Then I'll take every pass, basket, tuck, and whip that I know and change it. I'll lead one or three turns where they are expecting the usual two turns. I'm expanding and contracting the counts wherever I can. I'm speeding up (with energy moves) and slowing down (with more passive, sensuous moves) wherever I can, according to what I'm hearing in the music. I'm using "repeating 1 & 2's" on hammerlocks, "repeating 5 & 6's) on whips, "extending" end counts, "freezing" with breaks, locating places for hesitations.

It's all simple stuff so my followers, at all levels, feel a Comfort Zone. But they are wide awake and alert for the next attempted nuance. The best fun happens when they "answer back" with a nuance of their own. This is a "conversation" that is very special to West Coast Swing. And if you haven't tasted it you are missing the juiciest part of the dance. It's what we sense when we watch the Pros, and although we strain to eaves drop we'll never know the fullness of their personal exchange.

So fellas, be concious of your "blend." First take the fear out of the dance for your partner by establishing a Comfort Zone. Come back to that Comfort Zone whenever you see panic in her eyes. Do something different and special within that Comfort Zone and watch her smile. A smile means you've engaged her receptivity. When she's relaxed and receptive you're gonna have a lot of fun. Go guys!



## May

Ruth Bronisas  
Victor Chuang  
Melinda Clemons  
Saul Cohn  
Susanne Corbin  
Dawn Delaney  
Dani Dorsey  
Patricia Dye  
Chris Elwonger  
Diane Garcia  
Wendy Gladstone  
Hank Liebman  
Jan Liebman  
Kenneth Maltman  
Vaylu Maymon  
Janetta Pasquale  
Nancy Price  
Michael Ratcliff  
Delia Salmonsens  
Byron Snyder  
William (Russ) Squires  
George Velazquez  
Jerry Zadar  
Jeremias Ramirez

## June

Barbara Amezquita  
Justin E. Beals  
Lisa Berger  
John Criso  
Bob Fogan  
John French  
Angela Goehring  
John Grassia  
Janet Hochstadt  
Norma Ilgin  
David Levine  
Diana Lynch  
Martin McCarthy  
Wayne Miller  
Glenn Mitchel  
Julio Mocega  
Vino Salame  
Pam Sands  
Joe "Sunny" Shemonsky  
Chuck Shores  
Sandra Soefer  
Kathie Srur  
Donna Stanworth  
Caroline Turner  
Suzanne Bianchi  
Gloria Birnbaum  
William Richardson

## July

Frank Bielman  
Gael Donnelly  
Marie Hapst  
John Kaeser  
Karen Keenan  
Amelia Leary  
Tony Luis  
Jeffrey Lutin  
Shoshana Malka  
Adrian Mallin  
Alison McMahan  
George Peroni  
Lola Pollock  
Micha Starnes  
Susan Swiatosz  
Elise Trucks  
Andrea Zanzuri  
Nancy Wood

Round Up is one of our contributors with raffles, door prizes and prizes for our Jack 'n Jill these past months. They have been an incredible partner in helping us build the dance community. Thursday Nights has also been a welcomed surprise for the Swing Dancers. Round Up has been accommodating when there is a large group of the SFSDS dancers.

Make sure you bring your SFSDS card the next time you go dancing so you can take advantage of your discount!

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## Jack 'n Jill Finalists

Rick Love & Tracey Bowman  
Don Dillard & Renee Richel  
Lloyd McAvoy & Patty  
Cavaliere  
Russ Squires & Carol  
Eickhorn  
Ed Viera & Lisa Love

Winners of the (2) weekend passes to the Ft. Lauderdale  
Swing & Shag Beach Bash to be announced on June 19<sup>th</sup> at  
our monthly dance



Mario "Swing Daddy" Robau will be visiting South Florida and Southwest Florida. He will be splitting his time between both coasts. Mario will be here on July 23 – 24 and jetting over to the other coast for a dance and workshops.



JULY 23 – 24, 2010 WORKSHOP SCHEDULE IN SO FLA ~

A MIRROR SCHEDULE WILL ALSO BE AVAILABLE IN FT. MYERS FOR 1<sup>ST</sup> DANZ BEGINNING ON JULY 24 – 25, 2010

The Workshop Dance Package of \$70 is by reservation and prepaid before June 25th.

A Friday Night workshop & Dance at Dance Moves (3) workshops on  
Saturday at the Grand Ballroom

Individual workshops are \$15 prepaid by June 25 and only \$10 for the dance

~\*~\*~\*~

Mario will be teaching a Musicality Workshop on Friday 8p @ Dance Moves  
followed by a dance

~\*~\*~

And on Saturday at the Grand Ballroom:

He Can't Lead/She Can't Follow - Tuning in on your Technique 11:15 ~ 12:15

Cool Moves & Social Follows 12:30 ~ 1:30;

Critique & Show your Moves 1:45 ~ 2:45

~\*~\*~

After June 25th: the cost of the package is \$20 per workshop and the cost for the dance

## ADVERTISING WITH US

As of October 1st, advertising is available for our eBlast, Newsletter and Website. Area events will be listed as public service and reciprocity is expected with all area locales. Advertising for out of area and State will require to be listed with Publicity requirements.

### Advertising Types:

Type #1 Personal  
Type #2 Business  
Type #3 Group

### Samples:

Business cards (dance instructors, DJ's, etc.)  
Dance Studios, dance events, vendors, etc.  
Dance clubs, dance team, etc.

### Costs:

\$10.00 per issue (3 mo. minimum)  
\$25.00 per issue (3 mo. minimum)  
\$15.00 per issue (3 mo. minimum)

### Advertising Medium:

#### eBlast:

Types 1, 2 & 3

#### Content:

Name, specialty, address, phone, e-mail address and website links

#### Newsletter:

Type #1 \$25.00 per issue (3 month minimum)  
Type #2 \$85.00 per issue (3 month minimum)  
Type #3 \$35.00 per issue (3 month minimum)

#### **Types 1, 2 & 3**

eBlast plus...weekly schedules, topics, times, instructors, DJ's, costs, etc.

Type #1 \$25.00 per issue (3 month minimum)  
Type #2 \$85.00 per issue (3 month minimum)  
Type #3 \$35.00 per issue (3 month minimum)

#### Website:

The website provides free listings in the following categories.  
(Please use the appropriate button on the left to add your listing)

- Networking
- Multi-Day Events
- Calendar - For regular occurring weekly or monthly events

#### Banner

Front page - \$50. per month (minimum 3 months)  
Other pages - \$25. per month (minimum 3 months)

Process requirements: All advertising must be proof ready in jpg form and submitted to [butler\\_john@bellsouth.net](mailto:butler_john@bellsouth.net). Payments must be sent prior to any distribution of advertising. All payments are to be sent to the SFSDS P.O. Box address. eBlast advertising and/or website advertising should be distinguished and specified at time of request.

## Who We Are & What We Do

We promote dancing, dance education and fellowship within the South Florida Swing Dance Community and we encourage cooperation and cohesiveness among our dance professionals and venues.

**South Florida Swing Dance Society**  
P.O. Box 81-4147 Hollywood, FL 33081-4147

**Come  
Dance  
With Us!**